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SPECIAL ANNOUNCEMENT.

The remaining summer monthly issue of the AMERICAN ART NEWS, will be published September 18 next. The regular weekly issues will be resumed on Saturday, October 2nd next.

THE AUGUST BURLINGTON.

An "Early Landscape," by William Maris, owned by Mr. George A. Simonson, furnishes the frontispiece for the August number of the Burlington Magazine and is written of by Walter Sickert. Two illustrations, one of the remarkable three-quarter length plaster of the artist's mother, accompany Robert Ross' article under "A Monthly Chronicle" on the current exhibition of the work of the Serbian master, Ivan Mestrovic, at the Victoria and Albert Museum. Hamilton Bell writes of "Tuan Fang's Altar," C. J. Holmes, of "The Portraits of Arne and Purcell," the composers, Basil Oliver of "Table Designs of the XVI and XVII Centuries," and Lionel Cust on "French Painting in the XIX Century." The number can be had of the American publisher, James B. Townsend, 15 East 40 St.

THE COMING ART SEASON?

Already, in usually dead mid-August, when in former years, dealers and collectors, as well as artists were scattered to the four winds of Heaven—there are so many of the two former, at least, in town or nearby—that in the galleries remaining open and certain meeting places—there is already talk of and speculation on the coming art season—to open in October next.

The consensus of opinion seems to be that the prospect is hopeful. Paradoxically the now seeming sure prolongation of the European war—it is felt and thought, spells the continuance of the stock market rise and a sure improvement in general business, with the necessary large amount of monies received and to be received for our shipments of foodstuffs and munitions to the other side—getting into circulation.

Numerous large and small fortunes have been made the past three months in and out of Wall Street—and some of the fortunate winners, and others who stand to win—are likely to seize the opportunity to secure good art works—from the large stocks, so long carried by the dealers and by the artists who have numerous pictures, unsold the last season. Unless all signs and predictions fail—the art business world should experience a marked change for the better in the Autumn.

THOSE EXPOSITION AWARDS.

While we do not endorse nor agree with all the points made by our correspondent, "Academician," in another column—and we never hold ourselves responsible for correspondents' views—we consider there is enough of justice and clear thinking in his analysis of the Panama-Pacific Exposition art awards to direct the attention of our readers to it.

We heartily agree with his conclusion that "the awards as a whole again emphasize the comparative worthlessness of Exposition art awards," and as to details we will be greatly surprised if, at least a mild scandal, does not result in time, when the reason for certain individual awards is fully revealed. The failure to gold medal Murphy, Tryon and Henri—it would seem to us—calls for some explanation.

"Academician" truly points out that the singling out of Frank Duveneck over William M. Chase for what was really the Grand Prix—when both men were ineligible by the rules, for honors—was not logical nor just. Chase, as "Academician" truly says, "has had more influence upon modern American art development than Duveneck in every way."

In saying this we do not in any way disparage the art of Duveneck—a strong and good art. It seems to us, however, that the personal art influence of Mr. Chase—as a virile and versatile painter, and a collector and teacher and his tireless energy in the support and furtherance, in person and by pen, of all good art movements in this country for 37 years past, should have weighed in the giving of this Grand Prix.

CORRESPONDENCE.

Exposition Art Awards.

Editor AMERICAN ART NEWS.

Dear Sir:

I am constrained to comment upon the art awards at the San Francisco Exposition, which, upon analysis, if the list has been, as I assume, correctly published (although I await the generally more accurate lists of your valuable journal) seem, to me, to hardly justify the self congratulatory statement of the Department Jury, namely that "the methods of making awards proved satisfactory." To whom, pray? Certainly not, as judged by the result, to American artists in general, and to American art lovers and students who know or have followed, at all closely, the development of art in America.

I sent no exhibit to the Exposition and consequently was not a candidate for honors of any kind, so that my opinion, which I feel sure is and will be shared by thousands of others, competent to judge, is not in any way based on personal feeling or disappointment.

Why, for example, should the Grand Prize have been given to Mr. Frieseke? A capable, facile, decorative young painter under the obvious influence of the modern Frenchmen—not as strong as his fellow Richard Miller who received only an honor medal, and whose work has had no apparent influence upon his fellows as yet?

Why should Duveneck, strong painter as he unquestionably is, but whose best work is a strong reflection of certain Old Masters, been so notably honored and made an exception, singled out from the Hors Concours men, and William M. Chase, whose art, as well as his personality, teaching, interest in and aid to students and younger painters, has had more influence upon modern American art than twenty Duvenecks, not have been given, at least, a similar honor?

And why, oh why, only silver medals to J. Francis Murphy, Charles H. Davis and D. W. Tryon, those leading American landscapists, and Robert Henri, founder of a strong new school; and why should they be classed with Louis Tiffany, who long since abandoned the brush for stained glass window and favrile glass designing and manufacture, almost a commercial artist? It would seem also that Horatio Walker is in the gold medal class, and isn't Hayley Lever, the Australian, rather too new an arrival here to be silver medalled with Murphy, Davis Henri and Tryon? I confess I know little of E. K. K. Wetherill's and Marion Powers' work, but that little doesn't seem to me, to give them place with the distinguished painters I have named, I also question silver medals for C. A. Borg, Edward Cucuel, Johanna Hailman, Gertrude Lambert, Annie T. Lang, H. T. Major, etc., but why extend the list? These are perhaps all good painters but do they rank with Murphy, Davis, Tryon, Henri or Snell?

And a bronze medal only to Louis Betts! Truly Chicago must blush. Betts, to my mind is among America's strongest portraitists. And a bronze medal, only, to W. J. Glackens. Oh, Robert Henri and your school—rise in your might!

Many will wonder why honors of a mention and in the watercolors, a silver medal, actually a silver medal, went to Cecil Jay. To those who probably do not even know this fair lady's name, I must inform them she is the young English widow of George Hitchcock, a fair facile painter in the lighter medium, but hardly an American artist and certainly not in the honor rank for her work as yet.

I could go on, but I fear to weary your readers. I have my own ideas and while I do not charge any intentional unfairness as to certain of the awards and the poor honors to big painters and too high ones to lesser ones, that there has been favoritism in certain instances may be suspected.

It will be said, off course, that the Jury was International, and that the large majority of American artists upon it, deferred in certain instances to the judgment of the foreign fellows, who, not knowing of the past achievements of certain artists, nor of their influence upon American art of today—decided upon the exhibits before them. I cannot believe it possible that, if such were the case, the American jurymen, uttered no protest nor tried to enlighten their foreign fellows in some of the instances I have named.

The awards are "not satisfactory," cannot be "satisfactory" as a whole to American artists and art lovers, and emphasize the worthlessness as a standard, again of Exposition art awards. Yours truly,
New York, Aug. 9, 1915. Academician.

Henry Gaudier Brzeska.

Henri Gaudier Brzeska, a French sculptor of the "Vorticist" School, most of whose work was executed and exhibited in London, where it won high praise, was recently killed at the front.

CORRESPONDENCE.

Mrs. Powell Not by Copley.

Editor AMERICAN ART NEWS:

Dear Sir:

In your letter on "Art at the Exposition" in the July number of your valuable journal, you speak of the inadequacy of the "showing of the early American painters," which is certainly patent when you say, "The one Copley shown, that of Elizabeth Willing Powell (Powell) is seriously questioned." Any tyro in American art would know that this canvas was not painted by John Singleton Copley. It has no relation whatever to his work, was assuredly painted after 1774, when Copley left this country, and is as certainly the work of James Peale as any unsigned canvas can be attributed to any painter. The institution that purchased this portrait for a small price, after it had been repeatedly turned down as a Copley, even if it is willing to fool itself into the idea that it is what it is not, has no right to attempt to fool others into following its folly and the acceptance of this canvas, as a Copley, by the Exposition, proves the incompetency of the art administration, which is further emphasized by the cataloging and hanging it as the work of John Singleton Copley.

Charles Henry Hart.

New York, Aug. 10, 1915.

[No portrait of Elizabeth Willing Powell by Copley is recorded in the new catalog of Copley's paintings by F. W. Bayley, Boston, 1915. The portrait belongs to the Pa. Academy and was bought after the death of a Mr. Lindsay from his estate for \$600, we are informed.—Ed.]

OBITUARY.

Auguste Dalligny.

There recently died in Paris a most distinguished artistic personality, the veteran Auguste Dalligny, founder and director of the Paris "Journal des Arts," the opening number of whose 37th year was issued on July 17 last. Mr. Dalligny first studied law and shortly after having obtained his license to practice, went to work in the office of M. Charles Pillet the well known commissaire preneur, where he remained until the opening of the war of 1870-71. He then became councillor to the prefecture of the Nièvre and private secretary to the new prefect, M. Cyrien Girerd. After this he was made sub-prefect of Sancerre and on leaving official life returned to the Hotel Drouot and to found the Journal des Arts, whose first number appeared on Jan. 31, 1879. In his work there he was greatly aided by his wife. Known to his young confreres as the grandfather of criticism, he was especially interested in the history of art and artistic jurisprudence. After the beginning of the present war he had to cease the issue of his paper his son M. Etienne Dalligny and most of his collaborators having been called to the colors and retired to his native place Cosne (Nièvre) where he was born Mar. 13, 1831. He died shortly after his recent return to Paris. The "Journal des Arts" will hereafter be edited and published by M. Etienne Dalligny.

Lewis Cohen.

Lewis Cohen died in Roosevelt Hospital of an intestinal ailment Aug. 4 last, aged 58. He was born in London, but came to America with his parents when a child, and was graduated at Dartmouth College in 1878. He studied art after his graduation in London and later in Paris, and was a pupil successively of J. Watson Nicholl, A. S. Cope and Alphonse Legros. Residing in London twenty years, he was a frequent exhibitor at the Royal Academy and at the Paris Salons. Returning to New York in 1900 Mr. Cohen soon won a high place in the American art world through his able landscape painting, and his canvases were features of the larger exhibitions and in demand by dealers and collectors. He had a delicate and refined color palette and his work was also marked by rare poetic sense and feeling. Perhaps his best landscape work was done in Spain of late years—and his Spanish landscapes with architectural features were charmingly rendered and full of sentiment.

An unusual sweet and gentle nature, with rare cultivation and charm of manner, made the artist popular and beloved. He was a prominent figure in the Lyme (Conn.) Summer artists colony, and was a member of the Salmagundi and Lotos clubs. He was a bachelor and is survived by two brothers.

Frank Bramley.

Frank Bramley, R. A., died Wednesday at his home at Grasmere, Westmoreland, England at the age of fifty-eight. He won among other honors the gold medal at the Paris Salon.